



What Gilded Women Will Wear

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HOW THE RECENT FRENCH AND AMERICAN STYLES VARY

Paris Shortens Tailored Street Costumes While New York Lengthens Them, but Afternoon and Evening Frocks Sweep the Instep

FRENCH and American gowns have both appeared in force since the first of October. They have been in existence since the first of September, but the public usually permits the people in the trade to use September for their own selection and purchasing, while it wears what it has on hand and looks at clothes with interest, but not always with the intention to buy.

The demand for conservation has struck to the heart of the public, and the month of September offered a chance to use ingenuity in old costumes and see what could be done in the way of alteration and renovation. It must be truthfully said that not much was done. It is difficult to tell of the process of reestablishing old clothes that goes on in small centres, but in the great cities the people who sell clothes report an extraordinarily good season beginning the first of September.

Behind this fact is a significant reason, and it has to do with the position of women who work. It is a tremendous situation, and it has not been done full justice by those who reason out the processes of cause and effect.

The majority of women are too active to-day to feel that they have time to superintend the seamstress. Their advent into the business world has given them somewhat the point of view of a man concerning the alteration of clothes. They feel that time, vitality and money spent, with the result debatable, is not efficiency.

As an offset to this viewpoint there is the necessity for alteration in thousands of households, where the income has not been enlarged and where the clothes must be worn as they are, in and out of fashion, or altered with caution and care.

It is believed, however, that the majority of women are not altering their clothes. They are wearing them as they are and buying new ones, even though they are paying only half the price that they usually paid for autumn costume.

Rich Women Economize.

Here again comes a topsy-turvy condition in clothes. The women who have been accustomed to giving from \$100 to \$300 for their gowns, who as rich women were able to do this without any strain on the purse, have become economical through what Greenwich Village calls "the expression of suppressed desire." This is only part of the truth. Three-quarters of the truth lies in the demand for contributions that is put upon rich women, the tremendous income tax and the sensitiveness about being criticised by others.

The high class gowns, therefore, which are sold at great prices will not be bought as lavishly as before America entered the war. The women who formerly wore them have no hesitancy or embarrassment in buying gowns that cost from \$30 to \$60. Hesitancy? I should say not! Their boastfulness about it spreads over the land.

To be economical is a high virtue to-day. To show that you can dress well on \$30 is to prove yourself a patriot, in the belief of hundreds of very wealthy women.

Now the reverse of this picture is that women who have heretofore paid \$8 or \$10 for a gown cheaply made at a ready to wear shop or made at home in an amateur way by a cheap dressmaker are paying from \$30 to \$50 for a gown, and they shop side by side with rich women, all carry-

ing their huge twin bags for parcels. This war is doing a great deal of levelling, even if it is on the surface and even if it doesn't last!

Then, if these conditions are true, asks the public, why the expensive French gowns? To serve as inspiration for the dressmakers, is the answer.

Since Labor Day those of us who are going through the semi-annual process of absorbing or buying the new fashions for purposes of trade have seen French and American gowns paraded before the eyes in numbers that soon lost their significance. The vision has become weary, the brain has refused to record impressions.

The buyers brought home from France whatever they thought was available for inspiration or might serve as a copy, and the American dressmakers and designers, even those who have no idea of abandoning Paris for inspiration, turned out thousands of gowns in which there

credit to French genius, that the American designers have gone forward in seven league boots since the war, especially those who were clever enough to realize that the foundation stone of good apparel was in Paris.

Those who know French art best have created the best American gowns, and when one speaks of American gowns one means clothes that are founded on French inspiration. We have not the slightest intention in the matter of dressmaking to depart from the laws that Paris lays down, except in minor details. We do not wear full skirts when Paris decrees narrow ones for example.

French and American gowns show two types of clothes, the slim straight line and the slim draped line. America and France show the instep or toe length skirt for house and evening, and America lengthens her tailored costumes for the street, while Paris shortens them.

France uses more tricolette than America, and America uses more dark

worthy of the time. But the majority of women are not looking for evening clothes so early in the season. The rich and the well-to-do believe that they can go on with the evening gowns they have. The preponderance of buying is in street clothes, and this spreads downward into strata of society that never before went into the question of frocks and coats with such vivid interest.

Why? Because of the mobilization of all women in war work. And this is the reason that there is such a demand early in the season. A woman may stay at home and economize in a wrapper, but she is not going to the Red Cross workroom in a wrapper, nor will she campaign for the Liberty Loan or meet committees in such attire.

Instead of extending over the hips and wrap themselves just below the waist in a slight folded girdle. This is a remarkable and brilliant fashion. It gives a woman the chance to remove her coat and look gayly and smartly dressed at luncheon or at any afternoon affair.

There are other blouses that are

the figure without curving in at the waist and fits tight over the hips. Some of these blouses have elbow or shorter sleeves, but the long sleeve, tight fitting and wrinkling in at the wrist is better.

New coat suits avoid collars if they can. It is considered smart to fasten the new jacket at the side from



A Cheruit model, a black velvet evening gown with a wide girdle of metallic ribbon. A short panel of the ribbon falls from the girdle in the back and there's a long panel train.



This coat dress by Jenny is of black satin and gray cloth, with gray wool embroidery. The bottom of the collar and the neck of the frock are finished with bands of embroidery, leaving an open space between, showing the neck. Drecoll designed the one piece frock of beige colored gloveskin cloth, with barrel shaped cape to match. The cape and skirt are trimmed with bands of the material, and there's a collar of marabout trimmed with brass buttons.

ture. She needs new clothes and she buys them.

Her choice is the coat suit, the one piece frock with a fur neckpiece or the thin frock under a warm coat. Which shall she choose? That question does not lie wholly with the economical and conservative set. It is discussed by the richest women who gather at restaurants and meet their special designers in private salons.

There is much to be said in favor of the coat suit for the first three months of moderate weather, because of the intervention of the new blouse. This does not go under the skirt belt, but over it. It is a return to all the primitive fashions that this planet has begotten.

Cheruit, for instance, has started a strong demand for brilliant metallic blouses which are Byzantine and which

frankly built in the cuirass fashion, and these extend as far below the hips as the coat permits. The woman who wants a short jacket, however, will take up the idea of Cheruit. It is a bit less informal than the cuirass idea, and such a blouse can be worn with any kind of jacket, especially with those new square jackets of fur which are to be exceedingly fashionable when they are cut off at the hips and have big pockets that serve as a substitute for a muff.

The American suits have a waistcoat blouse that is founded on the kind the French women wore last winter and spring. It is usually in beige, and it is made of any material, from the new shaggy fabric to a smooth embroidered satin.

It runs up to a straight line across the collar bone, follows the lines of

long décolletage or else top it with a coachman's collar of fur. The majority of women prefer the neck of shoulder to hem and leave it in an ob-

Keen Shopping Is Due to War

MERCHANTS and salespeople who keep their eyes open say that women are shopping around a good deal this autumn. Not that women don't usually shop around a good deal. Before war began and gave a lot of leisured women something really worth while to do they used to haunt the stores more than they do now. They weren't really shopping most of the time—they were simply killing time in an atmosphere of smart clothes and accessories that appealed to them.

But now when the observation is made that women are shopping around one means that they are actually going about with critical eye and analytical mind seeking first in this store and then in that the suits or coats or dresses or hats or accessories that they want for the autumn. Perhaps never before have women buyers been so critical. The craze for getting one's money's worth has increased with the rise in prices and with the many demands that come on all sides for such money as women can save.

Now when a woman shops this autumn, what she still wants first and foremost is something smart. So the producer of women's apparel—if any such there were—who thought that just because of the war he could flood the market with styleless, shapeless but substantial garments was very much mistaken.

Added to style the war shopper really does want something that is serviceable. Women with foresight are preparing for another cold winter, so an additional question that they ask about the clothes they buy is, "Are they warm enough?"

Then, too, women are not getting so many clothes this year as in other years, and for that reason they are looking for suits and frocks that will do double duty. No, they are not interested in these inside out frocks that were launched early in the game, but if they get a street suit they want one that will do to wear with rather fancy blouses as well as with a morning shirtwaist.

They are looking for coats that will do for afternoon and evening or for morning and afternoon. If they are planning to get three hats instead of six, then obviously more will be expected of each one of those hats and possibly twice as much time will be spent on deciding on it, because there are only half as many hats as usual,

A dinner gown by Lanvin of black velvet and black and silver brocade. There is a panel at each side which forms part of the sleeve and passes under the girdle and ends in a deep fringe of silver beads.

the jacket unfinished, so that fur pieces can be worn when desired. When the jacket is open down the front it often has buttons only at the neckline, say two or three, and depends upon a loose belt to hold it in at the waist.

The turnover collar seems to have disappeared from all kinds of garments, except dinner gowns, where it is made of exquisite fabrics.

Evidently the designers expect women of all classes to own or buy a bit of fur for the neck, for they make no effort to modify the severity of a neckline that we attribute to the fifteenth century Italian fashions.

When a frock has a collar it is of fur, for white collars or those of any light material, such as satin or George-ette or chiffon, are taboo. If fur is not used to break the severe line then nothing is used. The neckline of gowns may be embroidered in woolen or metallic threads, but on coats the neckline is merely braided or finished with a flat strip of soft peltry.

Therefore do not go out on the street to-day in a suit and a white or cream shirtwaist the broad collar of which you have pulled outside of the jacket. The fashion is dead.

Substitute for Tailored Suit.

As a compromise between the coat suit and the slim frock which many women choose for autumn street wear there is a costume which may soon be overridden by popularity. It consists of a narrow skirt and a tunic blouse that falls below the hips and is loosely girdled with a monastic cord.

The blouse has no visible fastening. It apparently does not open. In truth some of them do not open. They slip over the head and adjust themselves with the carelessness of a peasant's smock.

If they were tightly banded at the waistline with yards of brilliant material they would be definitely Arabian and quite brilliant in effect. They do not permit a girdle to touch them. They have a monk's cord carefully twisted below the waistline, knotted and dropped in tasselled ends at front or side.

This garment is not new. It appeared in the ready to wear shops last July, but it has reappeared in some of the best houses and sells very well above \$100. The blouse is usually

quite ornamental, with intricate braiding or a coat-of-mail stitching or metallic or wool embroidery.

It is made of the new heavy silk jersey called tricolette, which the French substitute for serge in a large measure, and it is also made of satin and serge combined. Sometimes the skirt is merely a fifteen inch band of heavy silk braid mounted on a slim taffeta foundation.

The One Piece Frock.

It is like discussing the war to touch upon the subject of the chances of the tailored suit as against the one piece frock. The conservative people say that both types of street costume will be worn by the majority of women. Those, however, who feel that conservation in purchasing as well as in materials is needed lean toward the one piece frock. If there is to be only one costume for the street in autumn, they argue that it can be worn with a large neckpiece of fur and all winter under a top coat of fur or velour.

There is not a good chance for last year's tailored suits to be worn this year unless a woman was sufficiently fortunate then to buy an advance model. The changes, while they do not appear significant at first, are very much so when one gets into the swing of the season.

It is true that a last year's suit may be altered, but there is grave doubt whether a tailored coat and skirt will bear alteration with equanimity. It may be, therefore, that the woman who has an excellent one piece frock left from the spring will wear it for the autumn and put her money into one of the exceedingly new and smart coat suits.

The one piece frock is undoubtedly in fashion, and if you purchase one you can take your choice of these three materials—velour, tricolette and serge. All the new designs seem to be based on these three foundation stances.

While the extreme French fashions, especially those that come from Chailot, show the baglike frock that was invented by this house last February, still there is a feeling that these oblique lines will wear out their welcome before Thanksgiving, and such accessories as flapping panels and chemise tunics will appear less and less as October drifts into November.

NEW WAYS WITH SWEATERS

O course we are buying little enough wool for new sweaters in these days. We all feel that woolen yarn ought to be either gray or khaki colored, so that it may be knitted into army and navy garments, and we all feel that our patriotic ends ought to click exclusively to us have on hand wool for a sweater or two. Others have old sweaters the yarn in which can be ripped and formed into skeins, washed and dried, and then wound and knitted again into money saving garments to defy the winter weather. Hence we are interested in new things in sweaters.

An extremely serviceable and jaunty garment is the new combination sweater blouse, devised by some one who wanted to conserve wool without giving up the good points of the sweater.

A blouse of some gay striped silk is first made according to a pattern that opens down the front with fronts that fold back and join in a wide sailor collar. But the sailor collar is not made of the silk. Instead, it is made of wool of some color that goes well with the stripes in the silk, as are wide cuffs for the sleeves and a foot wide hip section that forms a tight fitting peplum for the blouse. To put it on it is simply pulled over the head. It is charming to wear with the walking skirt, and the wool is placed just where the additional warmth under

the suit coat might be most welcome on frosty winter mornings.

Fringe has invaded the precinct of sweaters. Often it is found on the sides of the large sailor collar, and is made of the same wool as the sweater or wool of contrasting color. Any silk sweater that can be made by any clever knitter has black and white fringe all around a large shawl collar, around the bottom of the sweater and around the lower edge of the cuffs.

Tassels, which are only a short variety of fringe, are used frequently at the ends of such as the new sweaters or they are placed at the corners of the sailor collar to hold the points in place and to add an interesting decorative touch.

Some of the new sweaters are made with satin sailor collars and cuffs and satin sashes to match. On one such sweater the satin pieces were embellished with circular designs at the four corners of the collar, at the ends of the sash and at the front of the cuffs, done in embroidered wool.

Particularly popular with the young girl who wishes to make a pair of sweaters is the military coat that is knitted in a smart ribbed design, with a double breasted opening that closes with a double line of military buttons. The jacket is fairly long, and the waist is held in place by a rather snug wide leather belt finished by a large metal buckle.

DIVERSE NOTES OF FASHION

FINGER may have passed the hey-day of its smartness. At all events, added to smartness, it now possesses popularity as well, and sometimes that means that smartness must soon go. But there are still fringed trimmings on many of the smartest frocks. Heavy jet fringes on evening frocks of rich materials are especially effective.

White broadcloth in waistcoats, and sometimes in smaller bits of trimming, is to be featured this winter. The combination of this smooth, heavy fabric with some of the rougher but not so heavy fabrics, like velours, is always striking.

Many of the new collars are of huge proportions. Some of them are on frocks, some on coats, and sometimes they are made of fur, sometimes of velvet, sometimes of the fabric of the frock or coat itself. The collars are not usually fastened close against the throat, but rather billow out in folds or rolls and so give an impression of even greater size than if they were compactly bound against the throat.

Colored lingerie has been the subject of much discussion within the last year. So long as we kept to flesh pink and baby blue that is departed under the white of our immediate ancestors nobody criticised us; but when we took up such combinations as red and black, we were criticised. What then would critics, who seek for psychological reflections in our choice of colors, say to the new green that is used in underwear? Not, of course, that there are any, or at least many, all green articles of lingerie. But green has actually become one of the trimming colors of

lingerie, and bits of green are applied on garments of pink.

Why is it that womankind loves the black hat? It must be that, after all is said and done, we really look better in black hats than in colored hats. Even the woman who looks sad and disconsolate in a street costume, or dull and pale in a black evening frock, looks well usually in a black hat.

Then of course there is the fact to be considered that the black hat looks well with all colors, so that with whatever frock or suit it may be worn it immediately becomes part of the picture. Probably these reasons explain why the black hat is much more in demand than the hat of any other one color this season. To be sure, there are many lovely colored hats in the shops, many lovely ones on the heads of the workers of Belgium out of the European fighting countries presumably winding bandages or making munitions. It is difficult to see how much new lace can be produced. For lace making takes time. Probably there is a certain fluency in using lace just now, when it is difficult to obtain.

Just as we are deluged with wool embroidery this year, when we are thinking of cotton padded frocks and fur coats to save wool, so we find it fascinating to use lace now that it costs more than usual and is harder to obtain. Of course, it is in afternoon and evening frocks that lace is to be used, and much of it is to be black—black lace used in frocks of black.

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